ADDRESS TO STUDENTS. Delivered by the President, Mr. JOHN BELCHER, A.R.A., at the General Meeting, Monday, 5th February 1906.

FELLOW-STUDENTS, LADIES AND GENTLEMEN,—

I PROPOSE to put before you this evening a few suggestions as to the methods—or rather I should say, method—of constructive thought in design. As a matter of fact there is only one such method for any artist, whatever be the vehicle he choose to work in. The arts are all closely allied—at any rate in their methods—and the order of thought-development in each is one and the same. My friend Alfred Gilbert the sculptor once insisted that there was another way, called the "fluke," and that he was sure from his observation a great many more designs were produced in that than in any other way. But surely this must be a libel! I won't venture on the statement that I have had no experience of that sort, but I am not anxious to talk about it, and it wouldn't help you if I did. For the one thing the youthful aspirant needs most to have rubbed into him—in season and out of season, if necessary—is that without hard study and adequate thought he will never do anything really good.

The intelligent study of mental processes in design, and the knowledge of the order of thought to be observed, is not unimportant; for, though many follow this order instinctively and unconsciously, yet, seeing that our mental faculties are our armoury, it is good to know what weapons we have at our command, and how and when to employ them.

I am not a philosopher—not even a psychologist; but I have observed and analysed mental processes both in myself and others; I have also gathered light from the analogy that exists in the arts generally—and so I hope that I may be able to say something on this point that will help you in your work. First of all, then, and as a preliminary, a suitable environment must be found. Not necessarily a literal environment of persons, places and things, but at any rate of thought and mood. Environment is nowadays more a matter of character and temperament than of locality. Whithersoever a man betake himself, it needs powers of self-government and mental concentration to escape the insistent shouts of commercialism and the prosaic business claims which are so apt to usurp an undue share of our attention. Yet, if the imagination is to be free for visions of beauty or even of dignity, if thought is to rise to the expression of noble purpose, the soul of the man must be able to take flight on occasion into the "serene" of the summer sky, leaving the earth and its cares to look after themselves for a time.

Psychologists tell us that moral education is dwarfed, or even impossible, unless a man has a certain amount of leisure time for the free play of his moral faculties. Certainly, too, the soul of the artist will perish within him unless he learn to withdraw himself at will into the higher realms of imaginative vision, where no sordid purpose or ignoble thought can live.

Given the right conditions, we may now proceed to analyse the working of thought in design. Let us remember, in the first place, that architecture "speaks." The power of speech —the noblest of gifts to man—is seen in all true art. In language words are symbols, and by their combination into sentences thought is conveyed, the punctuation of such sentences into primary and subordinate clauses, together with other qualities of proportion and rhythm, determining the value and relation of the several ideas expressed therein. Exactly the same in architecture—forms are combined to appeal to the imagination and express purpose. One form of opening in a wall will convey the idea of ingress or egress, another the means of looking out or receiving light. This may be called the "simple sentence," or, if you like, the prose statement of architecture; but when we proceed to the higher forms of combination, to the moulding of these symbolic forms into sequences and rhythmic order, then we begin both to express and to appeal to the higher kind of poetical and imaginative thought.

The same laws or principles hold good for the work of the painter and sculptor, both these arts in their higher qualities possessing the power of conveying to and impressing upon the imagination much more than they actually portray.

In music we have the most ethereal medium for speaking to the heart of man. Just as poetry can convey more than prose, just as there are musical sounds too high-pitched for the ear of man to catch them, so there are thoughts and emotions "too deep for words"—for which music provides the only adequate vehicle of expression.

Architecture has been termed "frozen music." Like both music and poetry, it is subjective in its appeal; for the same arrangement of lines and colours will suggest fifty different things to fifty different persons. A fine and imaginative work will reveal to each individual some vein or mood of his own, and this above and beyond what was actually present in the mind and purpose of the architect. Every true work of art possesses an inherent energy which will sway the imagination of others and discover to them meanings of which the artist himself may be unconscious.

The imagination, then, must be allowed a definite place, both in the production of a design and in that reflection which it induces in the beholder.

A good design usually has a definite origin in a germ idea, from which, as from a bud unfolding itself, must be slowly and patiently evolved the true position and relation of the several objects and parts.

In connection with this process of evolution it is worth noting that in architecture as in language the most powerful effects are sometimes gained by the simplest means. That statement is strongest which is given in fewest words—provided the words be adequate and suitable. Why? Because the mind is quicker than the lips; because the imagination can picture more rapidly than words can paint. So in our art there are occasions when the dignified and simple statement is not only the most appropriate but also the most effective. Not that this kind of statement affords a ready escape from toil; dignity and simplicity come with experience and thought.

An essential element in the production of a design—whatever the idea and purpose of the work—is "feeling," by which either sympathy or repugnance is called into play. It is by feeling that an architect makes his selection and developes and encourages definite tastes of his own. Feeling is his own private artistic assessor, to judge in the competition of the many ideas and suggestions that present themselves before his mind's eye, as it were.

In the projection of a design on paper, mental perspective plays an important part. Projected as it is on a plane surface, the relative distances of the several parts of a design can only be distinguished and appreciated at their proper value by an effort of thought. Time

was, as you are doubtless well aware, when designs were produced in a kind of geometric perspective, that the author might see all round his subject; now we do this mentally, or by developing each side simultaneously.

During the whole process of development and selection the purpose of the work must be kept constantly in view, with the object of bringing out in stronger relief every feature and detail by which this purpose is to be conveyed.

The first "idea" relating to the purpose brings with it resemblances which stimulate the imagination. The interest thus awakened, backed by knowledge, provokes to further effort, in which original thought is both checked and stimulated by association and comparison, memory and imagination acting and re-acting on one another—both of them under the control of knowledge and recognised principles.

The expansion of the initial thought will resemble the circling ripples produced by the stone thrown into still water—every advance leading on to some fresh development, some more extended idea.

With these expanding thoughts enter other considerations, such as questions of material and proportion of parts to the whole. Secondary causes also claim our attention as we proceed —viz. incidental local features and surroundings, contrasts, ornamentation, colour, texture, &c. These are the means which the thought of the designer marshals and controls to give expression to such intangible qualities as purpose, character, manner, and disposition.

Architecture furnishes posterity—unconsciously, perhaps—with a picture of the prevailing manners, customs, and conditions of life. More than that, it reveals, or, it may be, betrays, the emotions and sentiments which have made each age famous or notorious.

There are thoughts formulated ages ago which, having found expression in the work of the architect, are living forces to-day.

The student should be impressed with his responsibility, and so systematise his thoughts as that his work may be a fitting and representative expression of the best thought of his day; for if he suffer his work to be infected with the haste and self-assertive methods of modern life, these are bound to betray themselves in every line and detail of his design.

There is something much more subtle and mysterious in an architectural work than a mere orderly arrangement of materials. There is life and speech in it.

If a man's character may be read in his hand, certainly it may in his handiwork. The life may be noxious, like that of a poisonous plant, or sweet and beautiful like that of a flower; or, again, it may resemble that of a noble tree—but life there is. The speech may be that of a Shelley or a Milton, or, on the other hand, of the most blatant type of "yellow" journal, but speak the architect's work must and will. It has a music, too, of its own—whether it be the music of one of Beethoven's sonatas or of the latest comic song.

When you realise this—and no one can be indeed an architect who does not realise it more or less—you will approach your work with that due sense of its dignity and importance in which alone you will be able to rise to the "height of the (proposed) argument"—if I may adapt one of Milton's phrases to my own purpose. A clear perception of the possibilities both of good and of evil that open before us when work is entrusted to us—in other words, a proper feeling of reverence for our task—is indispensable if we would accomplish something noble or beautiful, or even suited to its purpose.

If an architect is to speak truly—indeed, if he is to be coherent in his message—he must follow the recognised forms, the articulate phrasing, the grammatical order proper to his art. Thought-symbols, of whatever kind, are arranged in groups of rhythmic form like musical

phrases in relative keys. In architectural design this is effected by divisional lines and grouping of parts, such divisions being regulated on principles akin to those which govern musical progression and a harmony built up of sounds.

Again, contrasts are obtained in music by the use of loud and soft passages, and effects by gradations of sound from pianissimo and fortissimo. So architecture makes use of "strength of tone," gradations being secured in this case by the measure or greatness of projections of the different parts; also by the varying plainness or delicacy of surface and detail.

I will not carry these analogies and definitions further. What I have already said is sufficient, I hope, to convince you that there are laws and principles governing good architecture, and that as nobody expects a harmony from a haphazard arrangement of musical notes, so neither will you do good work in your profession by chance combinations or random methods.

We have now come to a point when we can indeed analyse no further, for there is always an element of mystery in the best architecture—a sort of haunting personality that, ghostlike, vanishes just when we think we have it in our grasp.

This quality of "mystery"—so pre-eminent in Oriental buildings—is one to conjure with. Veiled under symbolic forms which hide as much as they reveal, it continually draws us on and as continually eludes us. The screening of parts provokes the mind to search further and deeper for that which is beyond the immediate range of vision.

Given the element of mystery—which is perhaps the "personal equation" of art—none but the trained mind can make effective use of it. The personal element is of little avail if we have not painstakingly learnt the methods and principles of our handicraft.

One of the commonest of pitfalls for youthful designers lies in certain fanciful ideas of originality. It is easy enough to be original after a fashion. Any mere novelty will serve to astonish or startle; but if we wish to appeal to the higher faculties we must be content to let our originality find expression within the lines on which those faculties themselves work.

The great German poet Goethe relates it as perhaps the greatest lesson of his early manhood—a sort of discovery that he made for himself apparently—that if he would "find himself" and enter upon his inheritance, he must recognise and submit to limitations. Originality does not involve a subversion of all that is orderly.

In music the gamut remains the same for one man as for another; certain combinations of sounds are pleasing, certain others displeasing, and will not change their character for anybody. So the architect can neither create new elements nor alter the emotional effects of combinations of elements; his hope lies in so training his powers of perception as that he can move freely and with a sure tread amongst the almost infinite variety of paths that open before him. Then he will find plenty of scope for originality without violating the canons of art or wandering into the realms of the unpleasing.

Sir Joshua Reynolds considered that "excellence is the direct result of trained perceptions." Certainly such perceptions are the foundation; any special powers or qualities that a young architect may be conscious of will find their place and expression at a later stage. You may rest assured they will not be thrust out or obscured; they will only shine all the more brightly for having submitted to limitations.

As I have said before, the character and mind of the designer will always reveal themselves in his work. The scholarly treatment of one man will appeal to the intellect, while the grace and charm which distinguish another's work will rather sway the affections.

The highest achievement, seen only at rare intervals, lies in a combination of qualities well balanced and under absolute control.

I have endeavoured this evening to show you that there is a certain order and development of thought in the evolution of a design.

Mere knowledge will not suffice. Something more is needed than a reproduction of the past or a mere application of mathematical formulæ. If a student labour with but little thought, he may attain to a dazzling skill, but he will neither stir the heart nor convince the mind. The search for the ideal lies ever upwards and onwards by the way of severe mental discipline. Let us remember, in the words of Philip James Bailey :—

> We live in deeds, not years; in thoughts, not breaths;
> In feelings, not in figures on a dial;
> We should count time by heart-throbs. He most lives
> Who thinks most, feels the noblest, acts the best.

REVIEW OF THE WORKS SUBMITTED FOR THE PRIZES AND STUDENTSHIPS, 1906.

By John W. Simpson [*F.*].

Read before the Royal Institute of British Architects, Monday, 5th February, 1906.

Mr. President, Ladies and Gentlemen,—

THE duty laid upon me to-night of criticising the students' work is an honourable one not to be lightly undertaken. It is evident that for criticism to be useful it must be sympathetic; unless the critic can divest himself of personal bias, and regard the work under review from the author's standpoint, he can neither appreciate how far it is successful in attaining the ideal of its creator, nor usefully indicate in what respects it may be improved. It is of no help to a student struggling with an imperfectly expressed conception of a thirteenth century church, having a tower at the crossing, to advise him to adopt a plan based upon that of a Grecian temple, and employ a Systyle Doric Order. He must be led to an intelligent comparison of his own design with those of the great Gothic masters—to consider the proportions of his tower, and the manner in which it will combine with the other features of his building. His mouldings must be criticised in relation to their positions in the work, and their effect in emphasising its horizontal and vertical lines respectively: the voids and solids, the sky lines and projections, scrutinised in relation to the general mass and grouping under various aspects.

Yet, how is it possible for an artist, who is convinced that his own conception of beauty is the true one—and without that conscientious conviction he is neither fit to criticise others nor to meddle at all with art—how is such an one, I say, to divest himself of his beliefs, and point out with honesty another road to perfection? Balzac, you will remember, in *La Cousine Bette*, said of the sculptor Steinbock, who, bewitched by Madame Marneffe, proved recreant to his art: "Enfin, il passa critique, comme tous les artistes qui mentent à leurs débuts."

Well, Sir, I do not wish to accept Disraeli's definition of a critic, as one who has failed in literature and the arts, as a reason for my being here to-night; and the paradox I have suggested above may be left to be argued by more learned casuists than myself.

THE SUB-COMMITTEES' REPORTS.

But with your permission I will, before considering the work of the students, venture a criticism upon that of the sub-committees who have reported upon the drawings submitted for the several prizes. It has been their duty to examine and discuss them in detail—a duty involving long and anxious consideration of the work of each candidate, and one which I know by experience is fulfilled with the greatest care and thoroughness. The reports made to the Council by these committees were placed in my hands for the purposes of this Paper, and I was struck by the fact that a great part of their labour is in almost every case lost to the Institute by reason of their referring only to those designs recommended to the Council for distinction. If the respective secretaries were instructed to embody in the reports some notes of their committees' views upon each design which was worthy of serious consideration, the record would be of great value for the instruction and guidance of future competitors. The information, after the editing of confidential matter, might be printed in the JOURNAL, and would be of permanent interest as the considered criticism of men selected for their special knowledge of the subjects dealt with.

I ask your pardon, Sir, for this digression, and proceed to the proper subject of my Paper.

My task is, on the whole, a pleasant one. The prizes are, except in one case, well contested, and the standard of the work submitted is distinctly above the average. It may be said, for the greater glory of the prize-winners and the encouragement of the unsuccessful, that several competitors who are, alas! in the latter category, would have been in the front rank in any average year.

THE ESSAY MEDAL.

Taking the Institute silver medals first.

The Essay Medal has brought out six competitors; but I am betraying no secret in saying that the Council is by no means satisfied with the quality of the work offered by candidates for this important prize. Whether it is that the younger men are intimidated by the prospect of competing under an age limit, which is, in my opinion, far too high, and that the older men are unable to find time to enter for it, I cannot say. Certain it is that the literary quality of the essays is by no means what it should be, or what we have a right to expect from the number of well-educated men in our junior ranks. I think myself that the small publicity which attends the gaining of this prize has much to do with it, and that the Council should take some steps to ensure the winner attaining an equal meed of fame with that of his fellow-concurrent for the Measured Drawings Medal, whose work is seen of all men. We must remember that the dearest reward to the artist is the appreciation of his work by his fellow-artists. I dare not inquire how many of us have ever read the work of any Essay prize-man!

THE MEASURED DRAWINGS MEDAL.

It is with pleasure that I turn to the measured drawings. Messrs. Coombs and Poley well deserve their triumph, and the Council had great satisfaction in awarding the medal to each. The drawings of Christchurch are an excellent and beautiful rendering of a fine subject, and the value of such a study to its delineator is incalculable. I could wish that the small scale drawings had been supplemented by full half-inch details. The Hampton Court work is shown with a clean expressive line, and the last word would almost seem to have been said as to Wren's work in this building. Mr. Lovell's drawings of Santa Maria dei Miracoli are a careful, useful, and thoroughly student-like set. It is to be regretted that he has adopted the practice of "blacking up" the full-size moulding profiles; it gives a misleading double outline, and falsifies the contours. A grey wash, or any method which gives a soft instead of a hard line to denote the undefined side of the solid, is of great assistance in appreciating its true form.

"Try" and "Sansovino" send good and conscientious renderings of St. Peter Mancroft, Norwich, and the Library at Venice respectively: excellent subjects, but the drawings not, perhaps, quite up to Silver Medal standard. Two competitors give: one the Grand Trianon and the other the Petit Trianon, but neither quite succeeds in expressing the feeling of French Renaissance work; its dainty precision suffers from any want of finish, or coarseness, in drawing. St. Stephen's, Walbrook, is presented by "Reflex," and here again I note a want of that refinement which is essential to the effective delineation of classic detail.

The Kensington Palace Orangery has attracted several students, and "Wren" shows its details, such as they are, with sympathy. Drawings of the Château de Montmirail, Sarthe, and of Castle Menzies, Aberfeldy, complete the list of works submitted.

I do not propose to pillory those competitors who have not yet arrived at such a degree of proficiency as to place them within measurable distance of this prize, by direct criticism of their work. The comparison of their drawings with those of the successful sets will teach them more in ten minutes than they would learn from a life-time of talk. But, I would ask those whom the cap fits to appropriate to themselves certain of the following remarks.

The choice of a subject is of great importance to the student who proposes to undertake its measurement, for the ultimate object of the enterprise is not the mere preparation of a set of drawings, but that intimate knowledge of and familiarity with the work which can be acquired only by a patient and detailed analysis. It is to this end that the Royal Institute encourages such studies by the offer of its medal. The opportunities which the architect-student has for dissecting the entire anatomy of an important edifice must be limited by the time at his disposal; and this time becomes, in the natural order of things, more and more difficult to obtain as the other duties of his life increase. Few of us can hope to achieve the complete description of more than one or two subjects of the first class, before other claims compel us to restrict our studies to less elaborate memoranda of their essential points. We in Great Britain who desire (and who does not?) to acquaint ourselves with the subtle beauties of classic art are under the disadvantage of living remote from the great masterpieces of Greece and Rome. We must be content to study them at second hand by means of books, or must spend time and money in travel that we may see them ourselves. But we have at our very doors a profusion of the most excellent Gothic work that the world can show, and I commend its study to you, not only as affording the finest possible technical exercise in draughtsmanship, but as tending to great flexibility and freedom in composition.

I have troubled you with this disquisition because in some cases the subjects illustrated are quite unworthy of the time spent upon them; unless, indeed, as I hope may be the case, they have been measured for discerning patrons who desire the candidates to make "alterations and additions." The mechanical delineation of surfaces of brick wall and repetitions of sash-bars can never give the power that comes by attacking and mastering intricate and beautiful detail; and though I yield to no one in my appreciation of the picturesque qualities of the Renaissance, I hold that, regarded as an aid to the study of classic architecture, it is somewhat worse than useless.

THE SOANE MEDALLION.

We now come to the "Soane Medallion," for which ten designs are submitted. It is the custom, and rightly so, to set great subjects in this competition as pegs for the students to hang their most magnificent ideas upon. Youth attacks heavy problems with a light heart, and Heaven forfend that "the Soane" should ever fall to a set of practicable working drawings. This year a most happy suggestion by Mr. Statham was adopted, and designs were invited for the realisation of the Perfect Palace described in Bacon's "de Ædificiis."

The result is more than satisfactory, and the winner, Mr. W. S. George, has my hearty

congratulations on his fine production. It is imagined in a properly grandiose vein, and executed in a way which indicates artistic qualities of a very high order. The "View" is especially meritorious, showing, as it does, a riotous fancy with an admirable sense of pictorial arrangement. This design is, I think, quite the most learned parody of style which we have had since my brilliant colleague on the Council, Professor Pite, startled us with his ideas as to what a West End Club should be like.

Mr. Atkinson, who takes second place, sends a capital set, the plan and detail especially well conceived; but he has somewhat lost sight of that domestic quality which differentiates the palace from the public building. The effective and careful execution of the drawing merits special mention. "Bee" has a good central Vanbrugh-like composition, marred by the restless upper parapet. The author assumes a seventeenth century latitude in spelling, but "Indigo" for "Inigo" Jones would have provoked a mild protest even at that date.

"Regal's" plan lacks imagination, and his treatment is that of an "Hotel de Ville" rather than a mansion. "Palazzo" sends a design marked by a certain reticence and balance of composition which promises well for future efforts. His perspective, like that of many other competitors, hardly does his design justice, and his plan has another common fault in following the rigid, formal lines of a public institution. The change in his section from the Outer Court to the arcaded motive required in the Fountain Court is quite happily managed.

"Peruzzi" deserves a word for his coloured half-inch detail. "Viscount" has a good and suggestive plan, and the detail has many good points; he fails especially in his composition of mass.

"Fraxinelle" has a flexible, clever plan, with a Scoto-French feeling in design. He conveys a distinct sense of size, and his grouping in perspective is good and picturesque. The drawings do not do his work justice.

THE OWEN JONES STUDENTSHIP.

Next in order comes the Owen Jones studentship, for which the competition has been very keen. Mr. Gascoyne, who is successful in taking the £100 for foreign travel, gives admirable and delicate renderings of Italian work. His water-colour interiors show a good sense of the pictorial, though not without a certain inclination to a trick effect in lighting, which should be guarded against. Mr. Dawson sends most meritorious drawings, which I really think would have taken the studentship in any ordinary year. Mr. Davies has a remarkably beautiful set. The clean, straightforward drawing and legitimate effects of his sketches are admirable. There is to be remarked, however, a tendency to hot brown tones in his collected work, which he has emphasised by the warm brown mounts he has adopted. A white or cool grey mount would have cleared and given transparency to his colour. Mr. Nicholson, too, another prize winner, has not paid sufficient attention to his mounts, a point which it is a great mistake to neglect in a colour competition. His works, which are strong in colour, are so closely juxtaposed as to kill one another, and hardly do themselves justice at first sight. Mr. Jackson, the third of the "bracketed second" men, sends very careful and excellent colour studies of the Santuario at Soronno, and Santa Croce at Florence. They may be cited as examples of what this sort of work should be, and the author's very simple and direct technique is worthy of notice.

THE PUGIN STUDENTSHIP.

The "Pugin" drawings next claim our attention, and are in no way below the general standard of excellence. Mr. Drysdale takes the silver medal and £40 prize with delightful

and effective sketches well worth study by other competitors. His detail is carefully and conscientiously given without unnecessary repetition; and the renderings of Bishop Bridport's tomb and the John Draper chantry screen at Christchurch are quite masterly. His combination of brown ink writing with pencil and colour drawing is very pleasant and characteristic; he has done a great deal of good work, and thoroughly earned the prize he has gained. Mr. Jordan Green comes a good second with excellent unaffected measured drawings of Abbeydore. Other candidates well to the front are: Mr. Simister, with fine clean pencil studies of Shrewsbury, and other subjects; Mr. George, the winner of the "Soane," who sends a quantity of really useful sketches, including a study of one of the *trumeaux* of Amiens Cathedral west porch; Mr. Morison and Mr. MacLucas, who have each a mass of good conscientious work collected from many sources. Mr. Milne sends capital water-colour sketches and pen-and-ink notes, but wants rather more measured work. The remainder are all quite good, but their sketches though invariably studious are a little thin in quality and in some cases insufficient in quantity. Nevertheless all the twelve competitors are strong enough to have taken a "lot of beating."

THE GODWIN BURSARY.

The Godwin Bursary is next on my list, very worthily won by Mr. Inigo Triggs. I hope I may not be indiscreet in saying that the only doubt in the minds of the Council was whether the proposal of the author to study the "Laying out of Public Squares and Open Spaces" fell strictly within the terms of the Trust deed. Their decision in the affirmative I awaited with trepidation, and learned with relief, for I fear the suggestion I made in my Paper on this subject last year may have influenced the author's choice. I mention this that students may be careful how they adopt any advice of mine in future. Mr. Corbett was placed second out of five concurrents.

THE TITE PRIZE.

For the "Tite" certificate and £40, there are no fewer than twenty-one competitors, the subject set being "An open-air swimming bath." Mr. Horsnell is placed first with a really fine conception. His plan is thoroughly artistic, and the design is naturally and unaffectedly that of an enclosed space and not of a covered building. The pencil perspective is coarse, and does not adequately express the enclosing of the bath, and the half-inch detail is unfinished. The merits of the design are so great that it is deservedly placed first; but I would warn future competitors that this success is not to be taken as a precedent for unstudent-like finish in their work.

Mr. Pearson takes a Medal of Merit for a vigorous and good attempt to deal with a difficult elliptic motive. His outer colonnade, though effective, requires more thoughtful planning to justify it, and the entrance blocks occur too abruptly, and do not quite wed with the columnar treatment. The drawings are very admirable. Mr. Wright, who receives an "honourable mention," has a design marked by refinement of detail. His treatment of the projecting staircase blocks shows want of consideration of their side returns, the projections are not in quite good proportion, and the perspective, as is so often the case, rather reveals defects than unsuspected merits. These neglected returns in a façade form fatal traps to those who design in plane geometry instead of cube masses.

"Dolphin No. 2" sends an able and essentially "open-air" design, with a good and effective washed view. His proportions are good, but the detail, which is poor and weakly drawn, must, I imagine, have destroyed his chances with the assessors. Many of the competitors have failed to express this "open-air" motive, and treat their baths as ordinary

buildings with the roof removed. Viewed from outside they might be casinos, town halls, or any other public buildings.

"Fiat Lux" sends end elevations which are absolutely ecclesiastical in character, though his treatment of the bath with an open colonnade to the garden is quite excellent. It is a pity he did not develop this suggestion further. "Pleiades" has an ambitious but hardly completed design with many good points, not the least of which is that he has aimed high. "Bo'sun" has a good idea in the terrace roofing to his colonnade, but his detail is poor, and the intercolumniations unpleasant, the voids being too square in form. "Hodden-Gray" sends a design well drawn but hardly student-like enough in detail. The masonry of the parapets is too heavy, and the central entrance very unsatisfactory as regards the panel over the arch.

"Cui Bono" has a vigorously drawn set showing a really fine sense of massing. The interior is, however, rather "thin" in design, and hardly carries on the solidity of the exterior. The author has destroyed the scale of his perspective by filling in the circular openings with black, which forces them into undue prominence, and is fatal to all suggestion of aerial perspective. I mention this design for its merits, but it is clearly disqualified as not complying with the conditions of the competition. "Seed," "1905," and "Aqua," with a Palladian design of merit, all deserve mention. "Aristobulus" fails in the treatment of his internal angles and rounded seats. "Ajax" shows some good composition in his section, but the whole design is slovenly in execution. "E pluribus unum," "Michelange," and "Ultra" show some promise; the first fails in scale, the second is lacking in imaginative quality, and the flat domes of the third require more apparent solid support.

THE ARTHUR CATES PRIZE.

The Arthur Cates Prize of Forty Guineas has produced only one competitor, and Mr. Markham, to whom it falls, has thoroughly earned it by honest and good work. It is curious that this prize has not attracted more attention, as a great part of the work required is already done by every candidate who passes the Final Examination at the first attempt.

GRISSELL MEDAL.

The Grissell Gold Medal and Ten Guineas is given this year for the best design for a Stone Skew Bridge. The prize is awarded to Mr. Nott, for an excellent and simple scheme thoroughly well worked out. His design for the pylon piers would be better if the niches and brackets in the lower portion were omitted; the upper parts are too thin in proportion, and rather slab-like when viewed from the side.

Although this prize is primarily one for construction rather than for beauty of design, it must not be forgotten that construction which results in unlovely form is architecturally bad.

"Bydand" gives an elaborate Italian design with extensive abutments. The remaining designs show much meritorious, though, I fear, misdirected work.

Ladies and Gentlemen, here is the younger generation knocking at the door, as Ibsen says; and we hear their vigorous strokes for the prizes of the year without any of Halvard Solness' misgivings. The better the students' work the better is the prospect for British architecture; and we welcome all such as are worthy within our portals. I offer my congratulations to the Royal Institute upon its students, and to the students upon their fine performances, commending to them Ben Jonson's description of "The True Artificer":—

"He knows it is his only art, so to carry it as none but artificers perceive it."

VOTE OF THANKS.

MR. EDMUND GOSSE, LL.D.: Gentlemen of the Council, Ladies and Gentlemen,—Your Council have been good enough to desire that I should to-night propose a vote of thanks to your illustrious President. I do so because I habitually obey orders; but I have very great doubts indeed, or rather no doubt at all, as to the propriety of their choice. The whole world is divided as regards architecture, it seems to me, into three very unequal divisions. There is the enormous majority of persons who know nothing about architecture at all, and who have not the smallest desire to know. Then there is the small and unimportant division who have a great love and taste for architecture, but have no practical knowledge of it: to that singularly unillustrious body I belong. Then there is a third group, consisting of the Fellows, Associates, and Students of this Institute, who know everything about architecture that can be known! I came to the meeting this evening in a very humble state, but I am not quite so blank as not to know that the very function of this Institute is to insist on the relation of architecture to the other arts, and to insist that it is itself one of the fine arts. Your President all through his career, if I may venture to say so, has not merely been a brilliant observer of the rules of your own particular art of architecture, but he has been singularly happy and singularly sympathetic in linking with those interests the interests of the kindred arts, and particularly of the art which comes nearest to architecture—the noble art of sculpture. It was therefore with particular emotion that I listened to his very ingenious and striking Address to-night, because I felt that if there is a man who is fitted to raise our ideas to a high level on such a subject as this it is Mr. Belcher. In listening to that piece of—he will not allow me to say psychology, and perhaps he is right, for I never know exactly what psychology means, but certainly it was a very metaphysical Address—in listening to that brilliant piece of metaphysics, I thought that it was near the end that the keynote was sounded: in the words which directed us to realise that order and development of thought, in the evolution of a design, form the central ambition which an architectural student should hold before him. I took the whole Paper to inculcate this lesson, that the student should always aim at purity, dignity, and freshness of design, without giving way to the incongruous and the fantastic. Do not you think that we live in an age when the incongruous and the fantastic are very popular? And is it not really a great blessing for architecture that it cannot penetrate into those realms of incongruity and fantasy into which painting and even sculpture sometimes allow themselves to trespass? I do not know whether you remember a curious phrase of Vasari, where he is speaking of the great Roman architect Bastiano Aristotele. He says that he, living in an age when the Renaissance was suddenly declining into incongruity and fantasy in painting, was trained to be a painter, but that he soon felt his nature to lack that fertility of invention which was needed by the painters of his time, and therefore turned to the soberer and more disciplined art of architecture. Well, it seems to me that there is an enormous work to be done in quickening the architectural conscience of the public to-day. When the other day I received the invitation of your Council, I was staying in a little town on the south coast of Devonshire. There is a good deal of work that the Institute might do in that little town, which I will not be so libellous as to name, because that little town, if you will pardon me a moment's digression, is almost entirely in the hands of one proprietor, and he an absentee proprietor. That little town is a collection of dull, stupid little houses, all built exactly like one another, all with the same deathly convention about them, all of them looking as ugly outside as they probably are uncomfortable inside. And I was interested in this because what remains of the little old town, as it existed more than a hundred years old, is charming: little Adamsy terraces built in exquisite taste. I was told that the modern villas were all built by one gentleman—I am on the borderland of libel, but I look to be protected by the Institute—and that this gentleman was the surveyor-architect—for so he was called—of the place. And he had only one set of designs! It does not seem to me that that is enough, because it could not have been a very good set of designs even when it was quite new. Your President, whose mind moves from the heights to the depths, spoke of there being two kinds of life in architecture. I was struck with that remark; he says it may be noxious, like that of a poisonous plant—or of the latest comic song! But I should like to point out to your President, and I should like in my ignorance to ask you as an Institute, whether there is not a third condition, and whether it may not be even worse than having noxious life to have no life at all. It seems to me that much of the architecture we see in this country is of an entirely dead order, dismal and dead and fit only to be blown up and buried! This

Institute, and your President at its head, fight a very difficult and dangerous fight against this popular degradation of design. And there is no end of work to be done, not merely in building good buildings, but in raising and developing public taste. But the present mediocrity is at all events fought, fought through thick and thin, fought upon all occasions, by the Institute of British Architects; and I am sure that we all owe a very great debt of thanks to the architects of this Institute for continuing against all sorts of difficulties, all sorts of discouragements, all want of appreciation, to draw public taste rigorously and persistently to the claims of architecture as one of the Fine Arts. Amongst those who do that, none does it, as I think, if I may say so in my ignorance, more brilliantly and with more success or with more persistence than your illustrious President whom we have very much enjoyed hearing to-night.

PROFESSOR F. M. SIMPSON [*F.*]: Mr. President, Ladies and Gentlemen,—I greatly appreciate the honour of being asked to second this vote of thanks; and it is an additional honour and pleasure when one has listened to an Address so thoughtful and thought-creating as the one delivered to-night by the President of the Institute. Mr. Belcher in the first paragraph strikes the key-note that runs all through the Address—the key-note that without hard study and adequate thought no student can hope for success. He further emphasises the fact that architecture speaks, and that according to the way in which a man's work speaks, so can one determine the character of the man. Let us think what that latter means. It is not only the good work that a man does that lives, the bad work survives as well, and very often survives much more than the good work itself. What, for instance, gives the best idea of Cockerell's character? Is it the accounts of his life; is it the portrait that hangs to the left of the President on the walls of this room? Neither gives you anything like the idea of the man himself that his work does, because in it you can see—I am merely taking Cockerell as an illustration—his refinement, his scholarly skill, and, above all, what is the most important to us to-night—for it is on this point that the President dwelt—in Cockerell's buildings you can see the enormous amount of work that he did in the shape of study before he achieved success. The President has ably sketched the evolution of a design; he has shown the game of battledore and shuttlecock that goes on in a man's mind between his imagination and his knowledge. These two things are both necessary: one is of little or no good without the other. Imagination of course is a gift, and knowledge is the result of grind. Gifts no doubt are what we appreciate most, but it is the mixing of the two things that makes for success. It is not merely enough for a man to possess imagination—he has to do the work in order to train that imagination, so that it shall be directed into proper channels, and not run riot as it otherwise might. The President's remark, "It is easy to be original after a fashion," is perfectly true. In an old play there is a character, a would-be wit, who says, speaking of a friend: "His want of knowledge gives him the more opportunities to show his natural parts." Now natural parts are very crude things as a rule, and it is to the educating, to the polishing, of those natural parts that a man's life practically has to be devoted if the result is to be success. A student is to be congratulated who possesses that gift of imagination, because it is the one thing that he cannot possibly acquire if he does not possess it in the first instance. I think all of us in this room, and especially the young members, should be extremely obliged to the President for laying such strong emphasis on the fact that two things are necessary: first of all, the imagination, in order to conceive, to attain the idea; and secondly, the educated taste, which will enable the student, as architect, to work it out thoroughly.

THE PRESIDENT: Ladies and Gentlemen,—I thank you very heartily for so patiently listening to me this evening, and for your cordial acceptance of my Address. I think I am very fortunate in having been so well supported too by my friends. Mr. Edmund Gosse, who as a profound thinker and a great master in his own art has supported my views, I think, has assisted us in our consideration of the position of architecture at the present time as regards its life, whether in its two-fold or three-fold form. For my own part, I regard as dead architecture the mere reproductions of the past—the mere copying, without any thought at all, of something which has been already done before. I am grateful also to my friend Professor Simpson for supporting my remarks as to the need of thought in the study and work of architecture. You may have imagined that I was laying too much stress upon buildings in the air, upon thoughts in the air, and that there is not much 5 per cent. to be got out of castles in the air. At the same time it is absolutely necessary that we should give adequate thought in order that these imaginations of ours may be materialised, and that we may have some ideal of good architecture.

9, Conduit Street, London, W., 10*th Feb.* 1906.

CHRONICLE.

The Prizes and Studentships 1906.

The Annual Exhibition of the works submitted in competition for the Prizes and Studentships in the gift of the Institute opened at the Gallery of the Alpine Club on Tuesday the 23rd ult., and closed on Saturday the 3rd inst. Over 1,100 persons visited the Exhibition. The number of competitors, including those who entered for the Essay Prize, was eighty-seven, as against eighty last year, and seventy-three the previous year; number of strainers 350, as against 302 last year. The work resulting from the tours of past years' Travelling Students—Mr. Frederic J. Horth (Soane Medallist 1904), who studied in Italy; Mr. Edward Garratt (Pugin Student 1905), who studied in Oxfordshire, Somerset, Dorset, Gloucestershire, Wiltshire, and Hampshire; and Mr. R. Atkinson (Tite Prizeman 1905), who studied in Italy—was displayed in the Meeting-room on the occasion of the Presentation of Prizes on the 5th inst.

The Prize Drawings for Exhibition in the Provinces.

The following selection from the premiated designs and drawings in the Institute Competitions for Prizes and Studentships 1905–6, together with some studies submitted by candidates for the Intermediate Examination, will be exhibited in various cities of the United Kingdom during the next few months, under the auspices of the Allied Societies:—

The Royal Institute Silver Medals (Measured Drawings).—Christchurch Priory (3 strainers), by Mr. G. J. Coombs (under motto "Sigillū Ecclesiæ Trinitatis d. Toinham") and Hampton Court Palace (3 strainers), by Mr. A. E. Poley (under motto "A.D. 1690"), awarded Medal and Ten Guineas respectively; Santa Maria dei Miracoli (2 strainers), by Mr. P. W. Lovell (under motto "San Marco"), awarded Certificate of Hon. Mention.

The Soane Medallion.—Designs for a Realisation of the Ideal Mansion described in Bacon's Essay "Of Building" (4 strainers), by Mr. W. S. George (under motto "John Thorpe"), awarded the Medallion and £100; 3 strainers by Mr. R. Atkinson (under motto "White Lion"), awarded a Certificate of Hon. Mention and Ten Guineas.

The Owen Jones Studentship.—Drawings by Mr. C. Gascoyne (3 strainers), awarded the Certificate and £100; drawings by Mr. W. J. Davies (1 strainer); Mr. A. D. Nicholson (1 strainer); and Mr. A. R. H. Jackson (1 strainer), awarded the sum of Five Guineas respectively.

The Pugin Studentship.—Drawings by Mr. G. Drysdale (3 strainers), awarded the Medal and £40; drawings by Mr. J. Green (2 strainers), awarded Certificate of Hon. Mention.

The Tite Prize.—Design for an Open Air Swimming Bath (3 strainers), by Mr. A. G. Horsnell (under motto "Dolphin"), awarded the Certificate and £30; 2 strainers by Mr. C. B. Pearson (under motto "Ellipse"), awarded a Medal of Merit.

The Grissell Gold Medal.—Design for a Stone Skew Bridge; 3 strainers by Mr. G. Nott (under motto "Utile Dulci"), awarded the Medal and Ten Guineas.

The Arthur Cates Prize.—Drawings by Mr. J. H. Markham (2 strainers), awarded the Prize of Forty Guineas.

A selection of Testimonies of Study submitted for the Intermediate Examination.

Seventh International Congress of Architects, London, 1906.

In connection with the Congress in July next, to be held at the Grafton Galleries, it is proposed to hold an Exhibition of Oil Paintings and Water-colour Drawings, by known painters, which treat of architectural subjects. It is hoped that the Executive Committee will receive all possible help in making such an exhibition of purely British work as complete and representative as possible. Members who are acquainted with the whereabouts of such paintings and water-colour drawings in private collections are requested to be so kind as to communicate with Mr. Ralph Straus, Secretary of the Exhibition Sub-Committee, at the Offices of the R.I.B.A., 9 Conduit Street, W. The Executive Committee are also organising a Chronological Exhibition of English Architecture from the Norman Conquest (1066) to the death of Sir Charles Barry; and an Exhibition of English Furniture and Silver Work.

His Majesty the King has graciously consented to the members of the Congress visiting Windsor Castle and the Gardens of Buckingham Palace during the Congress week.

By the kind permission of the Corporation of the City of London the Inaugural Meeting of the Congress will be held at the Guildhall on Monday, 16th July, at 3 P.M.

The Testimonial to Mr. Phenè Spiers.

The executive committee of this testimonial, having now closed their accounts, state that after paying all expenses there is a balance to the credit of the fund of £79, and that only 124 copies of *Architecture, East and West*, remained unsold at Christmas last. The committee have handed over the balance of £79 to Mr. Spiers to deal with in any manner he thinks fit, and have instructed Mr. Batsford to transfer the remainder of the edition of the book to Mr. Spiers' account. Mr. Spiers intends to devote the sum of money which has been handed over to him to some useful architectural purpose, which will be announced later. Particulars of the testimonial are given in the JOURNAL for 11th March 1905.

The late John Pollard Seddon [*F.*].

Mr. John P. Seddon, who passed away on the 1st inst., at the age of seventy-eight years, had had a long and at one time a very intimate and active connection with the Institute. Elected Associate in 1852, he passed to the Fellowship in 1860, and served for some years on the Council, for five years (1862–1867) filling the post of Hon. Secretary. He was the author of papers on a variety of subjects read at General Meetings and published in the Institute TRANSACTIONS, including "The Dark Ages of Architecture" (1860–61), "Sundry Notes upon some Miscellaneous Subjects" (1863–64), "St. Nicholas' Church, Great Yarmouth" (1864–65), "On the Photographs taken for the Architectural Photographic Society in the Year 1867" (1867–68), "Some Recently Discovered Examples of Ecclesiastical Decoration" (1869–70), "On the University College of Wales and other Buildings at and near Aberystwith" (1870–71), "On the Shoring &c. of Grosmont Church Tower" (1872–73), "The Principles of Chromatic Decoration" (Conference 1871), and "The Polychromatic Decoration of Various Buildings" (1879–80).

Mr. Alexander Graham, F.S.A., in announcing the decease at the meeting last Monday, said that Mr. Seddon had left behind him among his professional brethren a very pleasant memory, and his loss would be keenly felt. He was one of those who followed strictly in the old Pugin school, and a diligent student of mediæval architecture. Mr. Graham went on to say that he should like the opinion of members who were better acquainted with their late colleague's work than he was, but he was sure there was only one feeling amongst them all—viz. that of deepest regret at the removal from their ranks of one who had fought the battle of professional and artistic life so nobly and with such distinguished success. Mr. Graham concluded by proposing that a letter be sent to the widow and family sympathising with them in their great loss, and expressing the appreciation of members for the work and merits of their deceased colleague.

Mr. Seddon's funeral took place on the 5th inst., the service at the Church of St. Mary-le-Park being attended by a large congregation and a full choir. The Institute was officially represented by Messrs. W. D. Caröe and G. H. Fellowes Prynne and a wreath was sent on behalf of members. Among others present were Mr. Maurice B. Adams, as representative of the now extinct Architectural Museum with which Mr. Seddon was at one time identified, and Mr. D. G. Driver, representing the Architectural Association.

A notice of Mr. Seddon's professional career will appear in a future issue.

Architectural Censorship.

In a Paper on "Architectural Censorship" read recently before the Architectural Craftsmen's Society, Glasgow, Mr. J. Campbell Reid showed by lantern views numerous architectural mistakes, due to the want of proper supervision of architectural schemes, with reference to the relation of new buildings to their surroundings, which were often of real architectural or historical value, and were thrown out of scale by the new structures. He advocated the appointment of small committees for each district of large towns, who would form an Architectural Court, before whom all plans for proposed buildings would be submitted after having been sanctioned by the Dean of Guild Court. These committees would refer any schemes opposed to architectural principles to the censor, who would be an architect or artist of repute appointed by the Government, and whose decision would be final. Mr. Reid also advocated the laying out of new streets by architects, who would introduce more varied lines than those laid down by engineers, and thus relieve the monotony of many of our thoroughfares.

Carpenters' Hall Lectures.

The Carpenters' Company is arranging for the delivery of the following course of lectures at Carpenters' Hall, London Wall:—Feb. 15th, "Some Points of Architectural Interest in our Parish Churches," by Rev. Walter Marshall, M.A., F.S.A. Feb. 22nd, "Greek Temples and Ruins," by Mr. A. Evan Bernays, M.A. Mar. 1st, "The Relation of Architecture to History," by the Rt. Honble. James Bryce, M.P., F.R.S. Mar. 8th, "Steam Turbines—Land and Marine," by Mr. G. Gerald Stoney, B.E., M.Inst.C.E., &c. Mar. 15th, "The Yeoman's House in England," by Mr. E. Guy Dawber [*F.*] Mar. 22nd, "The Neglected Resources of our British Woodlands," by the Rt. Hon. Sir Herbert Maxwell, Bart., M.P., F.R.S. The lectures commence at 8 P.M., and will be illustrated by lantern photographs and in other ways. Admission is free by ticket, to be obtained from the Clerk to the Company.

RECORDS OF ROMAN REMAINS.

Commendatore Boni's Appeal.

Comm. Giacomo Boni, the able director of the excavations in the Roman Forum, has issued a pamphlet embodying, in the form of a lecture and an appeal, a scheme which he proposes for gathering together topographical records of the widely extended Roman remains existing in different countries, to be deposited in a central museum to be formed contiguous to the Forum at Rome.

The appeal is for information in the shape of photographs, accompanied by topographical and other descriptions, which would be kept classified for reference and study in this museum. He prefaces the appeal by some very pointed and sensible observations on the proper *versus* the improper treatment of historic buildings and of historic "finds" in general which we in this country should do well to lay to heart.

The occasion of the lecture was his return from a journey across the Alps, undertaken in the cause of the research indicated. He says:—

"I had cause for satisfaction in realising by comparison the advance made in Italy in reverence for the authenticity of ancient work. Unfortunately among other nations, who nevertheless possess a wide and profound knowledge of history and of art, the most deplorable methods of restoration still persist, which are bound to destroy all the value of works of art—either as documents of civilisation, or as entitling to a national claim to noble rank—and to turn them into false and repugnant objects by reason of discordant repairs. This destruction would immediately cease if the school which has artistic culture became larger and more important. . . . There is very little in the methods of archæological research in other countries to give Italy any cause for envy. In these other countries excavations are directed not infrequently by philologists, or amateurs having only literary culture. Such direction must of necessity destroy much which, to be appreciated at its proper value, needs more extended training and knowledge. . . . Considering the paucity of such records, these nations would appear to have sufficient inducement to protect them. Owing, however, to the exuberant richness of its historic artistic remains, Italy more than any other has become a prey to the spoiler, and more than any other nation appears to be incapable of curbing the work of devastation.

"That some monuments of art of supreme importance still remain to us, and that the most sumptuous buildings cannot be pulled down or broken into fragments and made over to the foreigner, is not sufficient to procure us comfort. For a large part of that which formed the basis of the existence of the lordly summits of art and mounted up to them by steps, and through which the lowly aspirations of the Italian mind found utterance, has been carried away from the place where the ancient artificer had dedicated his work to the tutelar deities of our cities.

"It was not enough to uproot the flowers from the soil of Italy; its buried strata were ransacked, as if it were an enemy's country, to extract therefrom whatever held out promise of gain. . . . Numerous examples of the most exquisite archaic art, taken in our own time from Italian sepulchres in Sabina, Piceno, and Umbria, are exhibited in foreign collections."

Comm. Boni also points out the loss occasioned by the severance of objects from their environment, such as the contents of cemeteries, skeletons, and funeral ornaments.

Referring to his journey and its object, he says:

"During my journey I made notes as I travelled of everything that bore in any way on the excavations in the Forum, and I should like to have most of these notes published in a generally accessible form. It seems to me that the heart of the *Urbs*, the centre-point of diffusion of the whole Latin civilisation, should be, as it is in fact becoming, the centre of the studies connected therewith. It is a vast undertaking, but the wherewithal has been forthcoming for enterprises of not less magnitude. The monuments of Roman antiquity are dispersed over a very vast region, and scattered fragments lie beyond the limits of the Empire, but the interest in them is so widespread that I do not despair of efficient assistance.

"The publications I suggest will include critical editions of the classics, the treatises on history, mythology, numismatics, topography, and Roman art. My few contributions will form the first instalment, and to these (if I do not deceive myself) other publications will be added, acquired by purchase or by other means:

"Atlases and wall-maps to illustrate the extent and the changes of the 'limes' (ancient boundaries of the Empire), every road, and the site of each colony.

"Copies of Roman coins, and notably of medals representing the inauguration or the dedication of the forensic buildings.

"Casts of gems and *pietre-dure* with incised emblems, mottoes, mythological figures, or well-known portraits.

"Photographs of all Roman monuments and architectural remains (*ruderi*), of all sculptured or pictorial relics in Europe, North Africa, or Asia Minor.

"Facsimiles of architectural designs and reliefs of the fifteenth and sixteenth centuries, and reproductions of Renaissance paintings, engravings, and etchings.

"Photographs and engravings of any work of art inspired by Roman influence, and especially by forensic intercourse, until the fall of the Empire.

"Some of these collections do not require very

burdensome research. Others, of higher importance, will, I trust, be provided through the help of lovers of Roman antiquity. And as I should consider myself unworthy to make this request of others if I did not myself offer some contribution, I propose to arrange conferences and lectures in those countries which possess monuments and Roman colonies. I hope this may awaken in every mind a sense of emulation.

"The works which belong to Græco Italian thought appear to us at the present time much less remote than those which resulted from mediæval endeavour. Virgil was the poet's guide, and the Renaissance was only an aspiration towards the antique world, where the social problems of to-day were not unknown; and although Roman biographical history is in the habit of paying most attention to the strange peculiarities of some foreign imperial ruler, a surer history is sculptured on the scattered monuments and stamped on each coin, which tells us of the wisdom and knowledge of the ancients and of the ideal State to which the Roman legionary, though far from his birthplace and hearth, nevertheless preserved his loyalty."

To make a beginning towards the realisation of these proposals Comm. Boni issues the following appeal:—

"*To the Lovers of Roman Civilisation.*

"To the Roman Forum, the centre of all public life in ancient Rome, come the admirers of the civic life of which it was the centre.

"The stratigraphic material now collected in the museum of the Forum, the drawings and models, the engravings and publications here at hand for every inquirer, will give stimulus to fresh research and to comparative study.

"Great facility would be given to such studies by photographs of the important monuments and architectural structures, such as roads, sepulchres, bridges, aqueducts, cisterns, walls, gates, sacrari, temples, arches, theatres, amphitheatres, circuses, baths, &c., which are documentary evidence of the extent and power of the Empire, and reveal the influences which Roman life either exercised or was subjected to in the more distant colonies.

"To start such a comprehensive collection I ask assistance from every lover of the Roman 'civiltà,' from the heads of departments of culture and fine arts, from the officials and members of historic institutes; of academies and societies, of archæological museums; from the students of classical antiquity, and from all those who will in the future be visitors to the museum, and can offer photographs or lend negatives or drawings of Roman buildings or ruins.

"I should be grateful for even imperfect and small reproductions from the African or Oriental provinces where exploration is still incomplete. On the reverse side should be written an account of the building and locality.

"A volume will be kept near the exhibits to record the names of generous donors who, inspired by their reverence for Rome, have contributed towards this groundwork for a comprehensive roll of Roman monuments."

Too much reliance should not be placed upon mere photographic reproductions of buildings unless supplemented by anthropological and ethnographic details.

Comm. Boni wants also photographs of the utensils of domestic life of peasant peoples of to-day, and of costumes. "Little in this direction has been done by Italy, and if the camera does not quickly come to the rescue every trace of the costumes which differentiated the races will disappear, these often dating back to the very earliest beginnings of Italy." He further announces the preparation of catalogues of monuments intended as a guide in forming this Photograph Collection.

One heartily wishes that Comm. Boni's efforts to obtain records will be successful, and also that he may exert his influence against the unintelligent tampering with our old buildings either in the nature of wilful and unnecessary destruction or the still sadder destruction and falsification which takes place in the name of repair. Italy may be said to lead the van in the wise care of her classical remains. It is to be feared, however, that, whether wiser or less wise than other nations, with regard to Mediæval and Renaissance buildings which are still in use there is not infrequently more valour than discretion—though we have reason to believe that Comm. Boni is on the side of discretion, as is certainly to be inferred from his own words.

JOHN HEBB.

REVIEWS.

CENTRAL ASIAN ART.

Old and New Architecture in Khiva, Bokhara, and Turkestan. By O. Olufsen. 4° *Copenhagen,* 1905. *Price* 15*s. net.* [*Thomas Tofts,* 17 *Old Queen Street, Westminster, S.W.*].

The title of this book promises so much, that one hailed it as probably the first step towards the solution of problems of remote antiquity which have puzzled the student of Eastern architecture. The vast territories of Central Asia seem to have been at some remote period of history the world's cradle of art, and the exploration of one of its most active centres must, it would be thought, add materially to our present knowledge of the subject. In point of fact, however, this publication, beyond showing more clearly the Iranian origin of the keramic surface work of Mooltan, Lahore, Delhi, and other places in India, adds little to what is already known. The oldest building now above ground in the regions dealt with is contemporary with St. Mark's, Venice, so that the word "old" means from the eleventh century upwards. The book is well got up, the photographs and drawings carefully chosen and intelligently described, although commencing with a description of the most recent work is unusual, and, in a more serious effort, might lead to confusion.

The pitiless followers of the Prophet left not a vestige of what they found; the country is swept as clean of archæological remains as a passage of locusts sweeps a country of green meat! In like manner, in Gujerat, Kuttiawar, and other places, the invaders also killed and destroyed; but in those regions architecture was a lithic art, and it remains to the credit of the conquerors that they recognised the beauty of much they had defaced as well as the artistic aptitude of the builders, so they employed the latter to construct mosques and tombs out of mounds of the most magnificent *débris* that probably ever existed; in this way the materials of the older works were preserved. In Ahmedabad, Mohammedan columns can be seen composed of two or even three Hindoo or Jain columns placed one above the other, and we know that nearly all the material used in the construction of this city was brought from Patan, the ancient Hindoo capital of Gujerat. In Central Asia, on the other hand, there is no stone; all buildings are constructed of sun-dried earth, and as long as the exterior of such work is protected from wet, it is probably as permanent as buildings constructed of harder materials.

The only structures now existing consist of mosques, tombs, *madrissas*, and palaces; they are nearly all based on the one idea of a courtyard surrounded by apartments, and all are ornamented either with plaster enrichments or with glazed tiles applied to the surface. It is interesting to note in this connection how, when this art passed into India, it was modified by the inlaid marble-work. In Mooltan and Lahore, where the materials are similar to those of Central Asia, numerous examples exist, and, as far south-east as Gwalior and Dattia, glazed tile-work was made use of as an exterior decoration.

Mr. Olufsen points out that the keramic surfaces are treated in two different ways. In the one mode, probably the most ancient, the patterns are formed of tesseræ about one inch square fitted in like mosaics; in the other, the patterns are painted on tiles about a centimetre square, like much of the modern tile-work. In Lahore a third mode was practised, probably in imitation of the marble inlays of Delhi and Agra. The leaves and flowers of the floral work were shaped before being fired, and then laid whole or in two or three pieces on a ground of toned white (kaolin quartz with a touch of cobalt oxide) or yellow (antimony). It seems possible that some of the soft-lead blue-green glazes (oxide of copper) were fired on the work itself. Soft-lead glazes can be fired under muffles formed of two or three layers of bratties (dried cow-dung) over a metal frame like an inverted clothes-basket. Whether such a process ever existed it is difficult now to determine, but pieces of vitrified green, about the thickness of an egg-shell, can still be seen adhering to a mass of apparently quartz plaster without joints of any kind. If in a country where sunshine is the normal state of the weather a building wholly covered with faïence has a beautiful appearance, there seems to be no reason why buildings so decorated should not look even better in our dingy and smoky towns. Faïence, used as faïence, is certainly more truthful than when it is made to imitate stone. The great difficulty seems to be in the selection of colours. If the tones are too high the building has an undecided, washed-out appearance; if too low the contrasts are generally too violent. Nearly all the attempts at faïence exteriors, both in England and on the Continent, fail from one or other of these reasons.

The painted stucco made use of when buildings have to be finished cheaply is not to be commended. Many of the patterns are intricate and beautiful, but this style of work, if it is like similar examples in India, is coarse and bizarre. The woodwork is in every way excellent, most of the doors are richly ornamented with those intricate "all-over" patterns of Arabian art which testify so eloquently to the patience and industry of the Eastern workman.

It may be hoped, now that the enterprise of Russia has opened out these vast territories to the possibility of scientific exploration, that excavations will be made along the great central trade lines. Fergusson was the first to call attention to the great similarity of the arts of China

and Egypt, while Indian traditions invariably point to China as the great art centre of ancient civilisation. At present such conjectures are merely speculative; but it is not impossible that while we are moaning over the loss of the world's art cradle in the buried island of Atlantis, that cradle may never have been lost, but is here at hand in that most wonderful of all countries, China.

R. F. Chisholm.

GARDEN CITIES.

Garden Cities in Theory and Practice: being an Amplification of a Paper on "The Potentialities of Applied Science in a Garden City," read before Section F of the British Association. By A. R. Sennett. 2 vols. 8o. Lond. 1905. [*Bemrose & Sons, Ltd., 4 Snow Hill, E.C.*]

Garden Cities in Theory and Practice is a work consisting of two large volumes. A lengthy introduction deals with the moral and economic justification of the "Garden City" movement, and incidentally touches upon some other interesting social problems. A good deal of engineering information is included in the work that will prove useful to architects. Due attention is also given to the architecture and laying out of garden cities. The author, who very fully discusses the general disposition of one of these cities, is in favour of the adoption of a rectilinear plan. As he justly points out, the circular plan increases the difficulties of development, and, by restricting the range of vision in the thoroughfares to the length of a chord, makes extensive vistas impossible. The author has something new to say on the plotting out of land, and recommends hexagonal plots as being more advantageous than rectangular sites. In the industrial village the author plans several of these hexagonal plots between two roads. This method of plotting, however, would probably involve difficulties with local building authorities. Flat concrete roofs are generally recommended. It is pointed out that such roofs enable a more even temperature to be maintained within the building, and are a boon to the occupants by permitting of a roof garden. Much is said in favour of kitchens on the roof on the score of good light and ventilation. The service to dining-room would of course be facilitated by a lift, which could also be used for hoisting goods left by the tradesmen. It should be remembered, however, that in small houses all the servants occupy the kitchen, and where this is on the roof the duty of answering visitors at the front door would be rather laborious. Amongst the vast amount of general information given in the work are particulars of Port Sunlight and Bourneville. Many illustrations of cottages in these villages, and of cottages in some of the superior continental villages, are included. The author discusses in detail most of the things having any connection with garden cities: municipal buildings, allotment gardens, crèches, locomotion, physical culture, recreation, education, all coming in for a share of his attention.

Sydney W. Cranfield.

ALLIED SOCIETIES.

LEEDS AND YORKSHIRE SOCIETY.

At the rooms of the above Society, on Thursday, the 25th January, Mr. A. Needham Wilson read a Paper on the "Architecture of Southern France," Mr. H. S. Chorley in the chair. The lecturer said: "I propose to deal with the influences which governed the production and development of architecture after the withdrawal of Roman domination in the south of France, and particularly in Provence. A student visiting the south of France for the first time cannot fail to be struck by the examples of Romanesque architecture more than by anything else, and in Provence he will be bewildered by the impression that no intermediate styles seem to bridge the gap between the degenerate Romanesque and the late Gothic, or even the Renaissance. To deal with the subject as a whole would hardly come within the scope of a single Paper, and with your permission I will deal in particular with the Romanesque in Provence. May I be pardoned if I dip briefly into history? But a rough outline is necessary on which to base the other aspects of the subject." The lecturer then dealt with the occupation of Provence by the Romans, the influence of the Franks, the rapid advancement of learning and arts under the Emperor Charlemagne, and the permanent state of civil war. "There remains the ecclesiastical aspect: I will not stay to dwell upon the part that Arles has played in the history of the Church, on Constantine, or on the Church Councils; rather let me emphasise the noble part played by the Church during the horrible centuries which preceded the Renaissance of the eleventh century. Having now sketched the conditions and influences under which these isolated religious communities existed, we must glance at the architecture which they produced. As Viollet-le-Duc says: 'The fragments of architecture which remain to us of the sixth and seventh centuries are but pale reflections of the Roman art, often of *débris* thrown together haphazard by unskilful workmen executing masonry and brickwork with much difficulty.' In Provence, as well as in its vicinity, many buildings appear to incorporate Roman fragments; we are told that these are slavish copies, but it would be wrong to jump to too hasty a conclusion on the point. There are some typical examples, as the porches of Notre-Dame at Avignon, and at Aix in Provence, which appear to bear the stamp of

Roman work; but a little consideration will show us that they are only slavish copies. But, coming nearer, we find a delicacy of execution which seems to indicate that they are either genuine Roman fragments or copies by craftsmen who were certainly not ignorant of traditional training; also the positions occupied by these fragments frequently indicate an incongruity of treatment quite incompatible with original work. One of the first problems which confronted the Provençals was the covering of their buildings. The country produced no suitable timber, but stone in plenty. The school of Provence contented itself with the simple pointed barrel vault over narrow, low naves, only trusting to the massiveness of the walls to resist the thrust, or, where aisles were adopted, formed a kind of continuous flying buttress, and raising the wall over the arcades sufficiently to be pierced with windows." The lecture was illustrated by numerous sketches. Mr. Butler Wilson, in proposing a vote of thanks to the lecturer, said that he noted with pleasure the individuality of the architecture of Provence, and the way they had overcome the difficulties by purely local materials. Mr. A. E. Kirk seconded, and Messrs. Chorley and Hope supported the resolution, which was carried.

G. Ernest Reason.

SHEFFIELD SOCIETY OF ARCHITECTS.

At the meeting of this Society held on the 25th January Mr. C. F. Innocent delivered a lecture on "English Renaissance Architecture, 1650 to 1700," illustrated by lantern slides. Mr. W. J. Hale presided. The lecturer first explained the smaller local buildings of the period, and showed that they were still in their details Jacobean, with mullioned and transomed windows and label moulds and strings. It was only in a certain stiffness and formality in the arrangement of the parts that there was a difference from the work of the preceding period. Walkley Old Hall was an example of this. In remote districts, such as the Little Don Valley, Gothic details still lingered on, even until the early years of the eighteenth century; and the porch of Midhope Church was an example of this. There was thus less than half a century in this district between the last of the Gothic work and the first building of the Gothic revival: the Ravenfield Church, designed in 1756 by John Carr, of York. During this period English garden design attained its greatest perfection under the influence of the great French garden designer, Le Notre, and the period was interesting as being that of the transition from the formal to the landscape school of gardening. The walled-in gardens and courtyards of Eyam and Derwent Halls were examples of the earlier idea; and the spacious garden at Sprotbro' Hall, which was built in the reign of Charles II., was a fine example of the Restoration period. The great houses of the neighbourhood were naturally much purer in their style than the smaller, and Chatsworth House, designed by Talman, the rival of Wren, and the most important building erected in the neighbourhood during the period, was pure Renaissance, and exhibited no trace of Jacobean design. It was difficult to realise that Eyam Hall was only a few years earlier in date than Chatsworth, but such is the case. At the end of the seventeenth century the people of Sheffield indulged in a new Town Hall. The accounts had been preserved by the Town Trustees, and the cost of the building appears to have been about £300. The hall stood at the church gates, across what now is the bottom of Church Street, and was pulled down a century ago. The doorway now preserved in Weston Park had been supposed, without any evidence, to have been the entrance of the hall. In this district during the period, the use of timber-work for outer walls was given up, and in the south, where good building stone was not so plentiful, great advances in the use of brickwork were made under the influence of Sir Christopher Wren. The necessary re-building of London after the Great Fire of 1666 gave Wren his opportunity, and, in addition to St. Paul's Cathedral, halls of the City companies, and other buildings, Wren rebuilt fifty of the burnt churches. The lecturer concluded with a general description and analysis of these most interesting buildings, in which, for the first time and with complete success, the requirements of Protestant worship were met. At the conclusion, a hearty vote of thanks was accorded, on the proposition of Mr. E. M. Gibbs, seconded by Mr. J. B. Mitchell-Withers, and supported by Messrs. H. L. Paterson, J. W. Green, and the Chairman.

MINUTES. VII.

At the Seventh General Meeting (Ordinary) of the Session 1905–06, held Monday, 5th February 1906, at 8 p.m.—Present, Mr. John Belcher, A.R.A., *President*, in the Chair, 41 Fellows (including 16 members of the Council), 49 Associates (including 3 members of the Council), 2 Hon. Associates, and numerous visitors—the Minutes of the Meeting held 22nd January 1906 [p. 180] were taken as read and signed as correct.

Count Plunkett, *Hon. Associate*, attending for the first time since his election, was formally admitted by the President, and signed the Register.

The Hon. Secretary having announced the decease of John Pollard Seddon, *Fellow*, moved, and it was thereupon resolved, that a letter be sent on behalf of the Institute to the widow and family sympathising with them in the loss they had sustained, and expressing the appreciation of the Institute for the merit and work of its late distinguished Fellow.

The following candidates for membership, found by the Council to be eligible and qualified according to the Charter and By-laws, were recommended for election—viz. As

FELLOWS (28): Albert Thomas Butler (Halesowen); Henry Arthur Cheers; Harry Sidney Curry (Newcastle-on-Tyne); W. Ellison Fenwicke (Newcastle-on-Tyne); Matthew Garbutt [*A.* 1892]; John Hall (Sunderland); James Henderson (Sunderland); Matthew Horner Graham (Newcastle-on-Tyne); Philip Mainwaring Johnston; Ernest William Marshall [*A.* 1897]; Thomas Henry Nowell Parr; Philip Edward Pilditch, F.S.I.; William Dymock Pratt (Nottingham); Winter Hargreaves Raffles; George Ransome [*A.* 1880] (South Africa); Thomas Robert Richards; Stafford Denison Robins (Newcastle); John Sansom (Liskeard); Herbert Arnold Satchell [*A.* 1888; *Institute Medallist* (*Essays*) 1888]; Walter Scott-Deakin (Shrewsbury); Harry Sirr [*A.* 1888; *Institute Medallist* (*Essays*) 1883]; Willie Swinton Skinner (Bristol); William Stewart; Arthur Sykes [*A.* 1888; *Soane Medallist* 1889]; John Alick Thomas; Arthur Edmund Thompson; Thomas Francis Tickner (Coventry); Arthur Edward Watson (Newcastle-on-Tyne). As ASSOCIATES (44): * Arthur Willmott Addison [*Special Examination*] (Cambridge); Andrew Danskine Aitken [*Probationer* 1904, *Student* 1904] (Airdrie, N.B.); James Hutcheson de Caynoth Ballardie [*Probationer* 1895, *Student* 1900]; Joseph Boyle [*Probationer* 1898, *Student* 1901] (Bolton); James Ellis Braithwaite [*Probationer* 1900, *Student* 1902] (Leeds); Sydney Bridges [*Probationer* 1898, *Student* 1901]; Albert Edward Bullock [*Probationer* 1900, *Student* 1902]; Michael Bunney [*Special Examination*]; John Cocker [*Probationer* 1901, *Student* 1903] (Altrincham); Tarras Talfourd Cumming [*Probationer* 1899, *Student* 1902]; Ernest John Dixon [*Probationer* 1896, *Student* 1900]; Bertram Drummond [*Probationer* 1897, *Student* 1901]; Frank Dyer [*Probationer* 1898, *Student* 1903] (Manchester); Thomas Speirs Fraser [*Probationer* 1890, *Student* 1895] (Cardross, Dumbartonshire); William Curtis Green [*Special Examination*]; Ernest Llewellyn Hampshire [*Probationer* 1899, *Student* 1901]; George Hanson [*Probationer* 1901, *Student* 1902] (Halifax); Charles Henry Holden [*Special Examination*]; Adam Hunter [*Special Examination*] (Colwyn Bay); Alexander Hay Lamont [*Probationer* 1902, *Student* 1903] (Edinburgh); Leonard William Crandall Lorden [*Special Examination*]; Walter Kingsley McDermott [*Probationer* 1903, *Student* 1903]; William Percy Marr [*Probationer* 1897, *Student* 1903] (Kingsbridge, S. Devon); Daniel Mitchell [*Probationer* 1901, *Student* 1902]; Henry Alfred Moon [*Special Examination*]; Geoffrey Morland [*Probationer* 1901, *Student* 1904]; Henry Stanley Morran [*Probationer* 1901, *Student* 1903] (Auckland, N.Z.); Albert Robert Myers [*Special Examination*] (Edinburgh); Albert Carr Notley [*Probationer* 1898, *Student* 1900] (Surrey); Dominic Mary O'Connor, B.A., B.E. [*Probationer* 1901, *Student* 1903]; Alfred James Peyto [*Special Examination*]; Stanley Churchill Ramsey [*Probationer* 1899, *Student* 1902]; William Henry Riley [*Probationer* 1903, *Student* 1904] (Leicester); Herbert Ryle [*Probationer* 1900, *Student* 1901]; Dugald Alexander Shaw [*Special Examination*]; James Hughan Shearer [*Probationer* 1900, *Student* 1901] (Exeter); Percy Montague Stratton [*Probationer* 1901, *Student* 1902]; John Reynolds Sykes [*Probationer* 1899, *Student* 1902]; Percy Turner [*Special Examination*] (Bradford); Marcus Oswald Type, F.S.I. [*Special Examination*] (Birmingham); Reginald Francis Wheatly, B.A. [*Probationer* 1901, *Student* 1903]; Edmund Charles Morgan Willmott [*Probationer* 1900, *Student* 1903]; Leonard Sutton Wood, B.Sc. [*Probationer* 1904, *Student* 1904]; Henry Edward Woodsend [*Probationer* 1900, *Student* 1902] (Nottingham).

The President announced that the Council proposed to submit to His Majesty the King the name of Sir Lawrence Alma-Tadema, R.A., F.S.A. [*H.F.*], as a fit recipient of the Royal Gold Medal 1906.

Mr. John W. Simpson [*F.*] delivered a CRITICISM OF THE WORKS SUBMITTED FOR THE PRIZES AND STUDENTSHIPS 1906.

The presentation of prizes was made by the President in accordance with the Deed of Award, and the various Students introduced, as follows:—

ESSAY MEDAL.

Institute Silver Medal and Twenty-five Guineas to Mr. Walter Hindes Godfrey.

Certificate of Hon. Mention to Mr. Martin Shaw Briggs.

Certificate of Hon. Mention to Mr. Albert E. Bullock.

MEASURED DRAWINGS MEDAL.

Institute Silver Medal and Ten Guineas to Mr. Albert Edwin Poley.

Institute Silver Medal and Ten Guineas to Mr. George John Coombs.

Certificate of Hon. Mention to Mr. Percy Wells Lovell.

SOANE MEDALLION.

The Medallion to Mr. Walter S. George.

Certificate of Hon. Mention and Ten Guineas to Mr. Robert Atkinson.

OWEN JONES STUDENTSHIP.

Certificate to Mr. Charles Gascoyne, *Owen Jones Student* 1906.

Five Guineas to Mr. W. J. Davies.

Five Guineas to Mr. A. D. Nicholson.

Five Guineas to Mr. A. R. H. Jackson.

PUGIN STUDENTSHIP.

Mr. G. Drysdale introduced as the *Pugin Student* 1906.

Certificate of Hon. Mention to Mr. Jordan Green.

TITE PRIZE.

Certificate to Mr. Alick George Horsnell.

Medal of Merit to Mr. Charles Bulman Pearson.

Certificate of Hon. Mention to Mr. Cecil Laurence Wright.

ARTHUR CATES PRIZE.

Forty Guineas to Mr. John Hatton Markham.

GRISSELL GOLD MEDAL.

The Medal and Ten Guineas to Mr. George Nott.

ASHPITEL PRIZE.

Books value £10 to Mr. John Hatton Markham, *Ashpitel Prizeman*.

Special Prize of Books value £10 to Mr. Albert Robert Myers.

SOANE MEDAL 1904.

£50 (second moiety) to Mr. F. J. Hort[illegible].

GODWIN BURSARY 1905.

Medal and £30 (second instalment) to Mr. F. R. Hiorns.

PUGIN STUDENTSHIP 1905.

Medal and £40 to Mr. Edward Garratt.

The President delivered an ADDRESS TO STUDENTS, and a vote of thanks, moved by Mr. Edmund Gosse, LL.D., and seconded by Professor F. M. Simpson [*F.*], was carried by acclamation.

The President announced that a Special General Meeting, summoned in accordance with Section 22 of the Charter, would be held on Tuesday, 20th February, when a Resolution would be moved from the Chair respecting the purchase by the Institute of a freehold site in Portland Place and the erection thereon of premises for the Institute.

The proceedings then closed, and the Meeting separated at 9.45 p.m.

* All the candidates for Associateship passed the Qualifying Examination November 1905.